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#### LUTHER AS A MUSICIAN.

THE student of music knows that the art and science of music at the time of the birth of Martin Luther was in a condition of infancy. Palestrina, the Luther of music, had by his splendid efforts shown the world the capabilities of musical resources for the service of the Church, and had proved himself a worthy follower of the great pioneers in art—Johannes Ockenheim, Josquin de Près, and his missionary disciples, Johannes Mouton, Henry Isaac, Henry Finck, Ludwig Senfel, and others. The three last named gave to Germany that musical impetus which helped to make it great. It was reserved for Luther to further this impetus by making music a part of the ordinary education of the children in the elementary schools. He fostered the practice by making it also an essential element of religious worship, in which the people were expected and encouraged to take part.

Luther was instructed in music in his early childhood. He was sent to the school of the Franciscans at Magdeburg, where he probably took part in the services and received the elements of his musical knowledge. The melodiousness of his voice raised up a friend for him in the daughter of the burgomaster of Eiffeld, who took him into her house with the consent of her husband, and so relieved him from the privations he had previously suffered. He here pursued his studies, and devoted his leisure hours to the cultivation of his natural taste for music, learning to play upon the lute and on the flute.

His love for music never deserted him through life. It was his consolation in the hours of trouble and mental distress. It is not necessary to repeat the story of his life in detail; that may be learnt from other sources. It will be sufficient for the present purpose to say that, after his marriage with Catherine von Bora, a nun, of the family of Haubitz, who had escaped from the convent of Neuptsch, near Grimma, on the Moldau, the happiness of his wedded

hours was augmented by the charms of music. After supper he was wont to sing hymns and motets with his children and friends. His favourite composers were Senfel and Josquin de Près. He wrote a preface to a collection of motets and a short treatise in praise of music. There is a poem called "Frau Musika" also by him. Everywhere, by his life and writings, he demonstrated the value of music as an element in education.

He was wont to say "that music was one of the fairest and most glorious gifts of God, to which Satan is a bitter enemy." Further, he declared that "the devil is a sorrowful spirit and presses hard on human beings. He does not like people to be merry, therefore he always escapes whenever music is heard." This saying is the origin of Rowland Hill's assertion that "he did not see why the devil should have all the best tunes."

By precept and by example Luther strove to prove its humanising effect upon the mind and manners. His contributions to hymnology, though few, have all the same purpose—namely, the desire to show how valuable and useful it is to devotion.

The literature concerning Luther has not been so much extended *apropos* of the celebration of the four-hundredth anniversary of his birth as it has been brought more prominently before the public.

The details of the life of the man who exercised so extraordinary an influence over the events of his own time and upon his posterity have been told in times past over and over again. There is little left for the historian of the present to do beyond repeating what has been already said, the chief claim to an attentive hearing for his relation resting less in the matter he has to tell than in the manner of his telling it.

In speaking of Martin Luther as a musician it is necessary to refer to the writers of the country which gave him birth. There is an extensive though

scattered literature in German, and little if anything in English beyond a few casual remarks.

In England there is only a vague kind of idea of what he did in music; his chief fame as a musician rests upon the fact that there is a hymn-tune known by his name, and believed by many to be his composition. This tune—the Advent Hymn as it is also called—though it may possibly belong to the time of Luther, cannot be assigned with certainty to him. It is asserted by some that Luther made the words, but the tune was older; by others that the tune only was the production of the reformer; while there are not a few who believe he made both verse and melody. It was printed during his lifetime, in 1535; but that, of course, is no proof that the work is his. It does not appear in any English collections of hymn tunes before the first decade of the present century. Its popularity here is due to John Braham, who was wont to declaim the melody with a trumpet accompaniment. There was originally one verse only used for this purpose, a verse said to have been written by Ringwaldt, the other verses necessary for the purposes of worship having been written later by other hands, chiefly English.

Sir Roundell Palmer (Lord Selborne), in his "Book of Praise," does not dignify the verse with a place in his collection, and thereby disregards or ignores the importance with which it has been regarded since its introduction.

The hymn, "Ein' feste Burg ist unser Gott," which is unquestionably Luther's, is not so well known as a hymn tune in this country as it is abroad. This has so far interwoven itself into the religious life of the people of Germany, that it has become not only the representative melody of the Protestant religion, but has been accepted as the epitome, the expression, and the *memoria technica* of its tenets.

When Mendelssohn wrote his "Reformation Symphony," and endeavoured to express in music his views of the magnitude of the event which furnished a name for his work, he found no greater culminating point for his ideas than this magnificent melody. Meyerbeer employed the melody with less appositeness in his *Huguenots*. He either forgot, or did not know, that the French Protestants were Calvinists, not Lutherans, and that the tune was not likely to be known, much less sung by them. His idea was probably formed on the ground that the hymn represented something in opposition to Catholicism, and that was near enough for one who was a Jew. Schumann was very bitter against Meyerbeer for the misuse of the melody. "I am no purist, but it enrages a good Protestant to hear his dearest choral shrieked out on the boards, to see the bloodiest drama in the whole history of his religion degraded to the level of an annual fair farce, in order to raise money and noise with it." For all this invective, Meyerbeer's use of the tune is remarkably skilful and effective.

The Anglican Church, owing something to Luther in other respects, is not much indebted to him for many additions to her musical ritual. The hymn

called "Luther's Hymn," it has been shown, has only been introduced some three-quarters of a century. "Ein' feste Burg" has never become a prime favourite with congregations, but the melody has gained a little popularity recently by having been made into a chant to which the 49th Psalm is sung in many cathedrals and church choirs. There is, however, one great service for which the Church is indebted to Luther—namely, in the encouragement he gave to metrical psalmody. He did not, as some affirm, invent the rhymed paraphrase of Scriptural texts and subjects. Metrical hymns and sequences have been known since the twelfth century for certain. They were not, however, of frequent use in the Church until after the Reformation. The first Protestant hymn-book was published in 1524, at Wittenberg. This contains eight hymns and five tunes. The words of four out of the eight are by Luther. The tunes actually composed by him are few in number, and none can be with certainty assigned to him. Those concerning which there is least doubt are "Ein' feste Burg" and "Jesaja dem Propheten das geschah," which was given in the place of the Sanctus in his "Order of the German Mass," published in 1525, but used for the first time at Christmas in the preceding year. All the rest of the chorales which appeared in several publications during his lifetime are more doubtful and difficult to prove as his compositions. But whether he wrote them or not is no question for present pursuit. It is enough that his genius inspired their production, and that the world is the better for their existence. The noble simplicity of their words, the vigour and power of their music, found a home ready "swept and garnished" in the hearts of the people. They revived the dormant feeling for the realities of a religious life—a life which could experience the blessings of revelation and make them consistent with the needs of everyday life. Work was worship, and worship was noble and manly. Men were moved by the fear of God, and inspired by that fear to trust in Him. He was the firm rock on which they were to build their faith. Religion was no more to be based upon the fear of man, or confined to narrow observances. It was to enter into the everyday life of the people. In this sense it may be said that Luther's Reformation was not confined to a change in the forms of belief or the methods of worship. The sterling homely virtues of the German people received encouragement to develop themselves. So Luther's music and his hymns helped to form the national character. With him music was made part of practical piety. "We must not," said he, "consider it sufficient to praise music; we must sing instead of preaching empty words." Herein lies the secret of the enormous success his teaching obtained.

His wisdom in making music a medium for religious teaching ought not to be overlooked. In later times the musical part of the worship of all revivals has been the most powerful agent in imparting vitality. By the help of the tune, the form of words, sound or otherwise, has been engrained in the memory. Luther's followers both in Germany and elsewhere were not

slow to perceive the value of the metrical hymn. By its means doctrinal truths are more easily presented and more readily enforced. The dullest human mind, incapable of following the thread of an argument in the most eloquent prose, can always keep pace with the expression of the same argument in a rhythmical form. This is the explanation of the power and continuance of the old ballads, popular in all countries in all times. The short terse statement is sooner learnt and cherished than the points of the long disquisition. The epic may have charms for those who are above or beyond the power of outside sway. The epigram strikes the fancy at once, and being stored in the mind colours the actions of those who take it to heart. A ballad has more than once changed the fortunes of an empire. A melody has exercised sway over the individual mind insensible to other influences. Luther's encouragement of music was the greatest instrument in effecting his purposes that he had at his command. His undaunted bearing commanded the respect and admiration of his contemporaries. If he had sought his own glory his sturdy defence of his principles would have been enough. He desired that all men, then and hereafter, should enjoy the blessings of freedom of thought and action that he struggled and suffered for. Time might change men's views with regard to dogma, which, though nominally firm, is ever plastic. The love for melody is universal. If once a musical thought can be associated with a religious idea, that which might perish with the earthly life of the originator might be made like his soul—for everlasting. He constantly affirmed that "Music must form an important part in the education of children. Every teacher should understand it. In my opinion every German should read music as readily as he reads his Bible."

This is a truth which his countrymen were quick to profit by and to act upon. In this way lies the secret of the greatness of Germany as a musical nation. The time may come when England, who is only now awakening to a practical belief in the value of the lesson, may justify the highest hopes of her musical powers, and so further benefit by the advantage derived from the teaching of Luther.

W. A. BARRETT.

#### ON PRACTICAL EDUCATION IN MUSIC.

By E. PAUER.

##### VI. PLAYING BY MEMORY.

(Concluded from page 246.)

WE now come to a talent or gift, the want of which has often caused bitter disappointment—we mean the faculty of *playing from memory*. Facility in playing by heart is indeed a valuable, agreeable, and most useful talent, but it deserves only to a certain degree that amount of praise and admiration which is usually bestowed upon it. According to my own experience, the gift of playing from memory is to be considered under two distinct heads—namely, *mechanical* and *intellectual* memory.

*Mechanical* memory proceeds from the fingers, *intellectual* memory from the brain; the former is the more reliable, whilst the latter is in some degree the more expansive one. The mechanical memory is merely the result of severe and diligent practice; much greater talent, knowledge, and thorough command over the entire musical domain are necessary for the intellectual memory. To depend on the intellectual memory an absolute knowledge of the rules and forms of compositions is indispensable. It is actually an analytical process: by divesting the matter of all that surrounds and completes it with respect to ornaments and figures it is reduced to the shortest possible essence, and inasmuch as classical works are constructed on strictly logical principles, and are chiefly founded on system and order, it is much easier to impress these on the intellectual memory than compositions of inferior authors, who have sometimes to depend on chance, and have not mastered the rules of composition to such an extent as to obey them unconsciously and instinctively. On the other hand, it will be found that a certain degree of facility or difficulty to remember by the intellectual memory exists also in the compositions of the classical masters. Thus Bach, Beethoven, and Mozart, for instance, are easier to remember in an intellectual manner than Haydn or Weber. Haydn, although he nowhere alters or disobeys a fundamental rule, is at times whimsical for the sake of fun, and a little eccentric; these eccentricities are really more difficult to remember than one would at a first glance imagine. The system of thematic work initiated by Haydn, greatly improved by Mozart, and brought to perfection by Beethoven, is actually the safest possible guide for any one who has obtained, by severe and rigorous study, a clear insight into the structure and life of a piece. Of the mechanical memory we may observe, that when we have learned a piece so thoroughly that we can say we have made it our own, we are intimately acquainted with every feature, nay, with every fibre of it; its frequent repetition, which was necessary to master it from a mechanical point of view, has made us acquainted with many details of its outward appearance—I mean, we remember whether a certain passage stands on the left or right page, on the top or bottom line of the page; whether the most difficult part of a passage is in the middle of the page, and what are the signs of expressions, the fingering, and so on; all these seemingly insignificant trifles assist the memory; besides, diligent practice has disciplined the fingers in such a complete manner that they find, as it were by habit, the right way. If this mechanical memory can be assisted by the intellectual memory the result will be great; and may even appear astonishing to the general public. Thus, we have often remarked, that certain public players have been extravagantly, and really injudiciously, commended for their wonderful memory. Now, in such cases, there is really nothing wonderful at all, and the critics who laud such feats up to the skies only show ignorance of what constitutes real skill.

We will suppose that a virtuoso undertakes an artistic journey, or what is popularly called a "tour." He will naturally have to prepare an extensive *répertoire*, let us say *sixty* pieces, or ten pieces for each concert. This *répertoire* will comprise concertos, fantasias, sonatas, brilliant studies, and lighter pieces, and will, perhaps, be repeated over and over again once a week; but as the virtuoso mostly has time to practise every day before the concert takes place, he becomes so well acquainted with his stock pieces, that he not only finds it quite easy to play them, but, indeed, rather difficult to restrain his fingers from running on too fast; so thoroughly familiar are they with all the details of the work entrusted to them. As a matter of fact, the attentive and impartial listener will find that almost all the regular virtuosi play the pieces of their hundred-and-hundred-of-times-repeated *répertoire* too fast. Indeed, the mechanical dexterity and facility of execution has with them gained the upper-hand, and, in as far as the mind does not take any longer a deeper interest in the daily-repeated task, the necessary balance between mere technical dexterity and intellectual earnestness and enthusiasm is consequently lost. A conscientious artist will at times refresh or control his memory by referring to the text, and thus guard himself from becoming a mere musical machine. Besides this daily-repeated process of practice and rehearsal, the virtuoso enjoys the other decided advantage, that he need not give lessons. And thus he keeps his head clear of an enormous mass of harmony and melody, of passages and figures, with which the head of a teacher is crowded every day of the week. For persons who have to teach, and also to play in public, a performance without book becomes very difficult, and an extraordinary amount of self-possession and concentration of all the intellectual and critical faculties is here required; all the physical and intellectual powers must be collected and kept under the severest control. To a certain degree memory is a natural gift, but, like all natural talents, it may, by careful practice and unceasing attention, be improved, in a very great degree developed, and even be brought to such perfection as to excite admiration and wonder, and almost to defy comprehension.

A few remarks about the best method of exercising the memory may not be unwelcome. The safest way is to begin with studies, such as those of Cramer, Heller, and Czerny. These studies are mostly two pages long; they possess a nice and agreeable melody, and their harmonious treatment is not too complicated. Next to studies, good dance-music and national melodies, some of the shorter "Songs without words" of Mendelssohn, or a selection from Schumann's "Album" may be recommended. The easier sonatas of Mozart and the simpler variations of Beethoven also furnish much valuable material; so do some of the preludes and old bourrées and gavottes of Handel and Bach. Fugues, on the other hand, will be found very difficult to remember, and should not be attempted until a great facility in playing

simpler compositions without book has been attained. To some extent the art of mnemonics can also be applied to musical memory. Let us take, for instance, a mazurka of Chopin. In dissecting it, we find that it consists of a certain number of bars, some of which are repeated; we also find that the chief melody consists of two divisions, each of which is generally eight bars long; these respective eight bars might be represented by the numbers 1 and 2; the next division would stand as 3, another division as 4; very likely the first two divisions are repeated at the end; then we put together the numbers 1, 2, 3, 4, 1, 2, and the very act of remembering these numbers affords a certain guarantee for remembering the music. But this plan may also thus be simplified in a very homely manner. Supposing a young lady student thinks of her friends, and gives their names to the respective divisions; the first part might be identified with the name *Janet*, the second with *Clara*, the third with *Mary*, the fourth with *Nellie*. After all have made their appearance, *Janet* and *Clara* take the lead of the little company, and therefore reappear in a more important light. All these devices will help to assist the memory with regard to the consecutive *order*, in which certain portions of the piece follow one another. But it is actually this very order of arrangement that forms the most important part of playing by memory. The separate parts may soon be learned in a mechanical manner, but the order in which they succeed each other is really the chief difficulty, and the knowledge of this can be assisted by such devices as those just mentioned. It is of great advantage to be overheard by a conscientious and impartial teacher or friend, so that all discrepancies between the player and the original text may at once be pointed out, and a mark put on the place where such discrepancy occurred. The serious and earnestly-striving student will not grudge the trouble of putting down in writing (by memory) the piece, and then to compare his manuscript with the original copy. This is by far the *severest*, but at the same time the *safest* and most *thorough* manner to strengthen the memory. Memory is certainly a most valuable, agreeable, and useful gift, which deserves careful culture and practice. Yet a person who does not possess it need not feel despondent on account of its absence; its possession is actually more a *convenient* than an *essential* feature of musical disposition. Parents and too-pedantic teachers sometimes make the mistake of dissuading children from playing by heart, because certain wrong notes, not to be found in the original text, make their appearance; but, so far as my own experience goes, I have found that if the talent of playing by heart is systematically encouraged, and is at the same time under a gentle supervision, the student at a later time will endeavour to be as true and faithful as possible to the original text.

In closing these articles, I am anxious to observe that my remarks were not intended to be made in a dogmatic spirit. I have simply given, in the shortest

possible manner, the result of my long experience as a teacher; and the many pupils who have been entrusted to my care testify, at least, that my maxims have been recognised as sound. I have come to the conclusion that both teacher and pupil may succeed in imparting a pleasant and agreeable aspect to what must at first seem a dry and fatiguing work; and a certain *sympathy must exist between teacher and pupil*—both must look forward with real pleasure to the lesson. Schumann truly says: “*The laws of morality are also those of art*”; and if, on the one side, the pupil shows *industry, perseverance, and earnest assiduity*, and on the other the teacher exhibits a *kind disposition, never-failing attention, and unflagging interest in his work*, success cannot be doubtful, and *harmony, the chief principle of the musical art, will also prevail in the music-lesson.*

#### ROBERT VOLKMANN.

ROBERT VOLKMANN was born at Lomatsch (Saxony) on the 6th of April, 1815, and died at Pesth on the 29th of October, 1883. From the *Signale* (No. 49, 1867) we learn that his mother gave birth to twins, both boys: the one dead, the other living. The latter, the subject of this notice, was baptised six days afterwards, and received the name of Friederich Robert. As a boy he is said to have been of a quiet and retiring disposition: no mention is made of misbehaviour or youthful follies. He associated little with his school companions; and his special friends were Anton, the brother of Hammer, the worthy rector, and Julius, the second son of Bellmann the organist. His father taught him at an early age to play both the pianoforte and the organ; and so rapid was his progress that already at the age of twelve he took his father's place at the organ at the Sunday services, and displayed both skill and taste in accompanying the singing. Besides this he used to practise the church music with the choir boys, and by this means acquired the art of playing from score. Friedel, a musician living in the town, gave him lessons on the violin, and also the violoncello; and he soon played well enough to be able to take a part in the quartets of Haydn, Mozart, and Beethoven.

Destined to be a teacher, he went to the Gymnasium, and later on to the seminary at Freiberg. His musical talent, which began to show itself in attempts at composition, specially attracted the notice of Anacher, the musical director at Freiberg; and it was owing to his influence that Robert Volkmann decided to devote himself to music. In 1836 he went to Leipzig to study the art of teaching. Much time, however, was given to his favourite pursuit: under proper guidance he went through a severe course of counterpoint, and also acquired by himself knowledge of the different branches of his art.

In 1839 his first work was published. This was the “*Phantasiebilder*,” a collection of six pieces for piano. Some years afterwards the composer revised and

partially altered them. In 1839 Volkmann went to Prague, and from there, as teacher of music, to Hungary. At Pesth some of his compositions were performed at concerts; and from that time he began to attract the notice of the public and professional musicians. In 1852 appeared his Pianoforte Trio in B flat minor, and his String Quartets in G minor and A minor; and the critics acknowledged the merit and importance of his productions.

From 1854 to 1858 he lived at Vienna; but afterwards returned to Pesth, devoting himself entirely to composition. Here he became very popular; and the performance of his D minor symphony (Op. 44) at the Leipzig Gewandhaus served to increase his reputation, and to make his name known far and wide. His symphony in B flat major (Op. 53) is also spoken of in very high terms. He wrote three serenades for stringed orchestra, and two overtures, the “*Jubilee*” and “*Richard III.*,” both of which have been heard at the Crystal Palace. He also composed a great deal of chamber music; but he has principally distinguished himself as a writer of pianoforte music, and many of his pieces are known and admired in this country.

“*Visegrad*” (Augener & Co.'s Ed. 8464), twelve musical poems, is one of his best works. Visegrad, the once celebrated royal castle on the Danube, was the residence of most of the Hungarian kings, and history has much to say about the events and personages connected with this romantic spot. Volkmann, in a series of tone-pictures, recalls the merry-making, the love-making, and other matters relating to the royal palaces and the renowned fortress in the days of their magnificence and might. One of these pieces, “*The Sword Dance*,” was introduced with effect by Mme. Essipoff at one of her recitals some years back.

Of other pianoforte pieces we may mention the “*Musical Picture Book*” (Augener & Co.'s Ed. 8640), a charming set of six duets, which have been arranged for piano solo by E. Pauer (Augener and Co.'s Ed. 8463): the first number, “*In der Mühle*,” appeared in the Music Pages of the MONTHLY MUSICAL RECORD of August, 1881; also the “*Hungarian Sketches*” (as duets, Augener & Co.'s Ed. 8641; as solos, 8466), the “*Three Marches*” (duets, 8642), and the “*Grandmother's Songs*” (8467). The “*Hungarian Sketches*” are not Hungarian national tunes, but original pieces in the Hungarian style. Volkmann, like Haydn, Schubert, Brahms, and Dvorak, was fascinated by the popular songs of the Magyars, and imitated their style; the notes are the notes of Volkmann, he only borrowed colour, rhythm, and embellishments.

We have only noticed a few of the pianoforte pieces. He wrote many both for two and four hands. Of Volkmann's vocal works we may name two Masses for men's voices (Op. 28, 29), three sacred songs for mixed choir (Op. 38), “*An die Nacht*” for alto solo and orchestra, *Sappho*, dramatic scena for soprano, and a church aria for bass, accompanied by strings and flutes, and many songs for soprano and contralto voices.

J. S. SHEDLOCK.

MATHYS LUSSY'S  
"LE RYTHME MUSICALE."\*

BY FR. NIECKS.

MANY write on music, few advance by their writing the art, or add anything to the general store of knowledge. Among the few I do not hesitate to rank M. Lussy. By his "Traité de l'Expression Musicale" (Paris, 1874) he has influenced musical theory and practice very considerably; reinforced by his recent publication on rhythm, this influence is sure to spread further and work still more effectively. No one will read "Le Rythme Musicale" and lay down the book without a feeling of gratitude. He who had studied the subject before will appreciate the author's intelligence, earnestness, and patient labour; and he whose attention had never been drawn to it will wonderfully joy in the new world that is revealed to him. Nothing seems to me more certain than that a careful reading of the book will lead in thousands of cases to clear insight where previously dark instinct and still darker ignorance had been the sole rulers. Whilst warmly recommending this remarkable treatise to all who practise, all who take an interest in music, I must, however, not remain silent on what I consider to be its imperfections—the mistakes in matters of detail, and the inconsistencies and want of comprehensiveness in the conception of the whole. But in listening to my strictures let the reader keep in mind both the gist of the foregoing sentences and the fact that my remarks are no more than random notes. Indeed, an adequate, exhaustive criticism of a book treating of so intricate and hitherto so little cultivated a subject as musical rhythm would demand volumes, not pages. This must be my excuse to the author, and to the reader too.

First, what was the author's aim?

"The aim of this book," writes M. Lussy, "is not to teach composers how to create new rhythmical forms: the secret of this creation nature has laid into their souls, into their inspirations. Our design is much more modest; it confines itself to furnishing musicians with the means to limit, to distinguish the different rhythmical forms of the works which they perform, to analyse them, to know their *genre*, and the nature of their composition, functions, and accentuations.

"As plants are classified by the naturalist according to the number and form of their diverse constitutive parts, so also may rhythms, according to the particularities which approach or separate them, according to their common or different characters, be arranged in a certain number of classes, genera, and species."

And what was M. Lussy's starting point?

"The assimilation of music to poetry, the parallelism of the metrical frame-work of verse and that of musical rhythm, the concordance of the points of rest (*des*

*repos*) presented by the grammatical and the musical phrase."

Judging by one passage in the book before us, M. Lussy has an unsurpassably high opinion of Greek music.

"When we shall have become more familiar with the rhythmical works of the ancient Greeks," he writes, "our infatuation will disappear; we shall acknowledge that this artistic people *par excellence* was as superior to us in music as in the plastic arts, philosophy, poetry, aesthetics, &c."

The exaggeration of this statement is obvious. Apart from the developed harmonic element—that incalculable power peculiar to our modern music—does not what we have learned of Greek rhythm sufficiently show that we have no reason to desire its re-introduction? The Greek rhythmical system was no doubt a wonderful edifice, but being the offspring of poetry and vocal music it lacked the flexibility of modern musical rhythm, the offspring of instrumental music. Rhythm could grow to what it now is only in unrestrained liberty such as exists in no other branch of the art than in pure instrumental music. Of course all is not gain. We of the second half of the nineteenth century have hardly anything else but instrumental music. With the Greeks instrumental music seems to have been vocalised, in our day vocal music is certainly instrumentalised. To return to the Greek rhythmical system, it forms an excellent preparatory discipline (*a Vorschule*) for the modern musician. He cannot, however, take it for his rule and guide. This would be a suicidal act. To recommend the application of the ancient system to the modern art, as has been done by several theorists, proves a complete misconception of the latter's nature. The best Greece can give us is its terminology, or rather a part of it. But in borrowing, this one thing—which is generally forgotten—should be kept in mind: analogy is not identity. That M. Lussy knows all this quite well the following passage shows, which, indeed, corrects the one last quoted by me:—"Let us, therefore, state once more that in order to phrase well it is necessary to take into account melody (*melos*) and harmony. To confine one's self, in the rhythmical accentuation of modern music, to the discipline of the Greeks, seems to us insufficient, inadmissible."

True! rhythm, melody, and harmony, are an inseparable triad. Metrical schemes may be set forth without reference to anything else, but rhythm can only be taught in conjunction with melody and harmony, for these latter are vital factors in the thing we call rhythm. To descend from the abstract to the concrete, what is a rhythm? A group of accented and unaccented notes, which may be of the same length, but generally are of different lengths, and form a small organism. It would be a mistake to think that an artistically articulated rhythm could be fully interpreted by a monotone rendering of its succession of long and short sounds. Accent is more than material force. Both melody and harmony assist by their modulations in the finer articulation of rhythm. They are the flesh that covers

\* "Le Rythme Musicale: son Origine, sa Fonction, et son Accentuation." Par Mathys Lussy. Paris: Heugel et Cie.

the bones of rhythm and gives rounded contours to its uncoutch angularity. Rhythm has been called the life and soul of melody: we may with equal truth say that melody is the life and soul of rhythm. "The cadence," remarks M. Lussy very suggestively, "is in music exactly what punctuation is in discourse." On a single scheme of long and short time-values it is possible to construct an infinite variety of rhythms; for the different melodic progressions and harmonic cadences will produce accents of various weight and energy.

But is a science of musical rhythm realisable? The answer to this question must depend upon what is meant by science. If we mean by science simply a classification, a science of musical rhythm is possible; otherwise, not. What we stand in need of are a rhythmical semeiography and terminology. The composer requires signs to impart his intentions with more exactness; the teacher requires names to point out and individualise, as it were, the chief rhythmical phenomena.

Now M. Lussy goes far beyond this. He lays down hard and fast rules about everything, and according to these hard and fast, and only too often purely mechanical, rules, he interprets the intentions of composers which the imperfections of our notation leave doubtful, and does not shrink from correcting even where it distinctly shows their intentions, if the facts happen to militate against his rules. Unfortunately, hard and fast rules are inadmissible in art, or admissible only in so far as they are derived from eternal, natural laws. This cannot be said of M. Lussy's; the greater number of them are but abstractions from his individual taste, generalisations from insufficient data, and conclusions from vicious practices of executant artists and mechanical defects inherent to instruments. I know perfectly well that the author, if bent on self-defence, may easily find in his book something hard to throw at my head. For instance, this passage: "Feeling, here as everywhere, should be the principal guide." Or this: "Here again it is necessary to let common-sense and logic act." Or this: "There was such a wealth, such an exuberance, of inspiration, such a *finesse* of form, of intention, of thought, in the soul of Beethoven, that one would destroy everything—poesy and charm—were one to render his music according to a material, preconceived, fatalistic scheme. How could a genius of Beethoven's mettle allow himself to be confined within a preconceived rhythmical net-work? You might as well strangle a furious bull with a spider's thread." But notwithstanding these occasional *en passant* reminders, than which nothing could be more true and less unobjectionable, the fact remains that there is a great deal of dogmatism and unflinching application of unwarrantable rules in M. Lussy's book. And now I shall particularise some of the cases to which I have hitherto adverted only in a general way. The accompanying illustrations (on p. 279) will enable the reader to decide whether the author or his critic is right.

A displacement of the *ictus*\* (stress) takes place, according to M. Lussy, "when the second note of the initial bar [of a rhythm] is repeated—that is to say, when it is the same as the first. In this case the force of the *ictus* finds itself thrown back on the second beat, especially if the first repeated note is short. In this case the first note of the bar is looked upon as the last of the preceding rhythm, and as such it should be joined to the note which it follows, and be left delicately." This is exemplified by two phrases from the first mazurka of Chopin's Op. 7 (see Illustration No. 1 *a* and *b*). Now I ask, Does the texture of these passages, does the composer's and his best editors' notation (observe the various marks of expression, especially the *decrescendo* in the fourth bar of *a*, and the *crescendo* at the end of the second bar of *b*), bear out the theorist's proposition? And suppose they did, would this justify the laying down of a universal rule? What fundamental reason, what natural law, can M. Lussy adduce? I suppose he was misled by two facts—(1) that performers, especially bad ones, have a tendency to give out with greater vigour a comparatively long note than the preceding shorter note, and (2) that the comparatively long note *appears* to be louder than the preceding shorter note even if there is no dynamical difference.

The rule which follows the one just now discussed seems to me equally faulty.

"There is yet another case where the initial *ictus* finds itself thrown back on the following note—namely, when the second note of the bar is of the same value as the first, or of a greater value, and enters with a leap, as in the Impromptu, Op. 36, No. 2, by Chopin" (Illustration No. 2 *a*). Here again I deny the author's proposition, who, by the way, does not give the passage quoted by him with the original marks of expression. His slurs are not to be found in the best editions; and he adds also two accents—one on the second note (F sharp), and another on the last note but one (D sharp). I give the passage as it appears first in the piece. Although on its recurrence further on the first note is tied to a long preceding C sharp, and not slurred to the following F sharp, the regular accent is not thereby transferred to the latter note.

Why I placed Illustration No. 2 *b* beside No. 2 *a* the reader will see at a glance. It refers, however, to another rule. "The first note of an *incise* [incision, section, break—i.e., a fragment of a rhythm; one, two, or more notes between two rests, indicated or understood] is strong [accented], whatever place it may occupy in the bar or in the beat." By the illustration in question the author intended to exemplify how a note entering with a great leap after a series of notes proceeding by conjunct degrees may be looked upon as *initial*, and receive the accent. The accentuation of the phrase must speak for itself.

"The last note of an *incision* is weak, whatever be

\* The author applies the term *ictus* to the first and the last accented beat (*tempo forte*) of a rhythm, and the term *thesis*, without distinction, to every accented beat.

the place which it occupies in the bar or in the beat. If the last note of an incision falls on an accented beat, or on an accented part of a beat, it annihilates the metrical accent [the bar and member accent]: a metrically strong note becomes rhythmically weak. However, the last note of an incision is accented if it is a long note, or is formed by a *temporal repetition*."

In connection with this matter the author makes the admission that three-fourths of the incisions are the result of certain requirements peculiar to each instrument. But what in all the world has the inquirer into the nature of rhythm to do with the requirements of instruments? He might just as well excogitate different theories respectively adapted to beginners, advanced students, and masters, to vocalists, violinists, trumpeters, flutists, drummers, pianists, harpists, organists, &c.

And now for the illustrations, which, I think, do not confirm the author's statements. The first is from the last movement of Beethoven's pianoforte sonata, Op. 54 (see No. 3 a). The marks above the notes are M. Lussy's; those below, Dr. Hans von Bülow's. As the latter felt and fully indicated, and as the composer unmistakably intended, and at least partly indicated, the second, third, and fourth quavers of the first four bars form a melodic motive with which the first quaver has no connection: the 'c's on the first beat of each bar belong, as it were, to another part, to another thread of the harmonic web. The D flat has an accent (*a pathetic accent*), and is weightier than a metrically unaccented part of the bar is as a rule, and even weightier than the metrically accented first part of the bar; but the pathetic accent, though it may predominate, does not here otherwise interfere with the regular metrical accent—in short, it is an *added accent*.\*

With regard to the following illustration (No. 3 b), taken from Mendelssohn's 45th Song Without Words, I admit that the third and sixth quavers of the first two bars and the last quaver of the fourth bar are weightier than they would be in a succession of notes such as No. 3 c shows; but, at the same time, I maintain that these quavers not only do not rob the first and fourth quavers of their accents, but even are dynamically inferior to them. What takes place on these notes slurred to lower notes may be compared to the leap taken by a swimmer preparatory to a plunge.

To avoid the possibility and the suspicion of misinterpreting the author, I shall quote his own remarks on these two passages. He writes thus: "Which are the accented notes [*les notes fortes*] of the two preceding examples? Assuredly the first of each group of slurred notes [*coulé*] of each incision. Now these initial notes, falling on an unaccented beat of the bar [*sur un temps faible*], or on an unaccented part of a beat [*ou sur une partie faible d'un temps*], the force which they take is consequently not of a metrical

nature, but rather of a rhythmical nature; it is not the initial accent of a rhythm, but the accent of an articulation of a phalanx." Presently we shall come to the most obnoxious point in this part of M. Lussy's teaching. "Which are the unaccented notes [*les notes faibles*]? The last of each group of slurred notes of each incision. Now these final notes, falling on an accented beat, or on an accented part of a beat, should, according to the metrical laws, be strong. Here again the weakness of these notes does not proceed from their metrical position, but from their rhythmical position—from the *rôles* they play in the rhythmical fragment. Hence the incision may modify the accentuation resulting from a purely metrical scheme. Every time the last note of a bar or of a beat *commences a coulé*, it is strong. Every time the last note of a bar or of a beat terminates a group of slurred notes, it is weak. Every time the first note of a bar or of a beat is weak, and the last note of a bar or a beat is strong, the metrical accent is weakened. This is another principle which dominates and rules." There is, of course, something of truth in what M. Lussy here says, but this truth is not co-extensive with a natural law, and cannot be formulated into a universal rule. The first of such groups of slurred notes is by no means necessarily accented. Many a noble work would be ruined were we to subject it to the blind tyranny of so arbitrary a rule. Leaving the matter to the reader's further consideration, I proceed with my interrogatory and derogatory notes.

A feminine rhythm is one which terminates on an unaccented part of the bar—or, rather, on a part of the bar less weighty than the first accented part. M. Lussy lays down several rules as to when a feminine rhythm on a weak part of the bar becomes strong. His second rule is as follows: "When the last note is preceded by a rest" (No. 4 a and b). I give his example, and pass on with a protest. His third rule runs thus: "When the last note is a *temporal repetition*" (No. 5 a and b). This time I shall confine myself to asking a few questions. Does the accent of the notes marked by M. Lussy with a + and a A predominate over that of the first note of the respective bars? or is the third quaver of the bar in No. 5 a, and the third crotchet of the bar in No. 5 b, only stronger than the second, but not stronger than the first? And should the question be answered affirmatively in one of the cases or in both, I would ask further, must it always be so?

Before I resume the discussion I shall invite the reader to look at Illustration No. 6 a and b, and see whether I am right in saying that when the author of "Le Rythme Musicale" labelled the first reading of the passage (from Mozart's D major Sonata, first movement) "good," and the second "bad," the scientific spirit had forsaken him, and habit and individual taste were guiding his pen.

M. Lussy says on one occasion: "It is dangerous to be constantly intent on correcting a genius like Beethoven, and accenting his music according to a

\* It is difficult to draw a line of demarcation between the rhythmical accent and the pathetic. M. Lussy classes syncopations under the latter, a classification I cannot accept.

preconceived, fatalistic, would-be Greek, formula ; and this under the pretext that artists obey only their feelings, without consciousness of their acts." This is aimed at Rudolph Westphal and the rest of the neo-Grecians, who have M. Lussy's sympathy only to a certain extent. Well, our author treats the mighty master with considerable respect, though he does not keep his hands altogether off him ; but for all that, his reserve is somewhat limited, and his proneness to omit what does not fit into his system exceedingly provoking. Why Abt's notation of his melody (No. 8 a) must be wrong, and ought to be as shown in No. 8 b, is beyond my comprehension. The question is not which of the readings is most pleasing to one or the other of us, nor which of them is absolutely the most pleasing ; but whether the composer, who evidently had a certain effect in his mind, could not write as he did without violating some supreme and binding law. My acquaintance with Frédéric Burgmüller's works is neither extensive nor intimate, and I have not the slightest desire to change this state of matters ; but although I feel little inclined to stand up in defence of this music-manufacturer's ideas and style, in which a large amount of hollowness and incorrectness may be discoverable, I cannot help protesting against the characterisation of the passage No. 7 a as "nonsense," and of No. 7 b as the correct reading. I see in these different notations two different thoughts, one as right as the other.

Much more happy is M. Lussy's disquisition on Mendelssohn's 36th Song Without Words, which he proves convincingly to be in  $\frac{6}{8}$  and not in  $\frac{3}{8}$  time. Nevertheless, I am not sure whether the composer, on reading the theorist's strictures, would change the notation. It seems to me that Mendelssohn had a reason for what he did ; probably it was his intention to ensure for the first note of every two bars ( $\frac{3}{8}$  time) more weight. Let the reader try the piece in  $\frac{3}{8}$  and  $\frac{6}{8}$  time (first without the accompaniment), and compare the effect (v. No. 9, a and b).

My bill of indictments is by no means exhausted, but I must stop. Even now I have no space left for the enumeration of all the good things M. Lussy's book contains. To say that it is full of acute observations and useful generalisations is no more than the plain truth. He who takes up the book will read with interest the remarks about the origin of rhythm, which the author seeks in the process of respiration (inspiration answering to the *arsis*, or unaccented up-beat ; expiration to the *thesis*, the accented down-beat) ; make himself profitably acquainted with a well-considered terminology ; and carry away with him a variety of information which is too complex to be here detailed.

The faults of the book are to be attributed to M. Lussy's forgetfulness of his own teachings, with one of which—a passage of admirable eloquence—I shall conclude my notice of his highly interesting and instructive treatise.

"The inspiration which realises musical thoughts is of divine origin. No frame can imprison it ; no

scheme, no preconceived formula, can be imposed upon it. Feelings and emotions succeed each other in the ardent soul of the artist as the waves on the ocean ; it is evident that rhythms which are apt to express them, to paint them, should change, and offer in one and the same work a wealth and a variety of aspect so much the greater as the gifted soul [*âme géniale*] of the artist is more impressionable, more productive of inspiration, more filled with emotions and feelings. In fact, examine with care a page of our immortal composers—Bach, Mozart, Beethoven, &c. ; you will be struck with the variety, with the *instability*, of their rhythmical schemes, with the arabesques which there succeed each other."

### Foreign Correspondence.

#### MUSIC IN BERLIN.

November 13th, 1883.

As I finished my last letter, so must I begin this one, with the name of Carl Riedel. This extraordinary artist has indeed carried out his audacious plan of coming from Leipzig with his choir numbering 240 singers ; and the two concerts which he gave on the 21st and 22nd of October were entirely successful. The first, in the Garrison Church, was devoted to A-capella-singing, and showed the qualities of the choir in a most favourable light. Ancient and modern composers are interpreted with equal perfection by the Riedel'scher Verein : among the former we would single out Josquin des Près, the great favourite of Dr. Martin Luther, to whose judgment we may subscribe after having heard the beautiful *Stabat Mater* ; among the latter, Albert Becker who was represented by a "spiritual dialogue of the sixteenth century," a work of touching simplicity, a side-piece to the great Mass in B-flat minor, which three years ago made Becker's name suddenly known all through Germany. In the second concert the Riedel'scher Verein excited still greater enthusiasm, because the programme was of a more popular character. It consisted of several parts of Bach's cantata, "Ein' feste Burg ist unser Gott," Wagner's *Parsifal* (finale of the first act), and Beethoven's 9th symphony, all given with the assistance of our excellent Philharmonic orchestra, under the direction of Hofkapellmeister Wüllner from Dresden. The enormous difficulties in the compositions of Bach and Beethoven seemed not to exist for this valiant troupe : the intonation was faultless to the last note of the 9th symphony ; and the voices, instead of showing signs of weakness, seemed to increase in force and sonority. Not only the audience, but also the press of our city, generally so jealous for the fame of the Berlin choirs, were unanimous in acknowledging the superiority of Leipzig ; even the *habitues* of Bayreuth confessed that the *Parsifal* choruses of the Festspielhaus were surpassed on this occasion. I wonder whether this great success will induce Riedel's choir to undertake other and longer excursions ; and when I remember that the Maennergesang-Verein of Cologne crossed the Channel three times, I think it is not impossible, in our days of improved communication, for the Leipzig Society to do the same, and try their fortune also in the English metropolis.

To our royal opera I should not give this advice, as it is wanting in all essential conditions to represent Germany with honour in foreign countries. I could even name half-a-dozen theatres in our country, compared with which

the Berlin opera would show itself inferior ; not because first subjects are wanting : the disease lies deeper, and its roots will hardly be removed so long as Herr von Hülsen's reign continues. The languidness of the repertoire and of the execution is such, that even the modest claims of those who have made the acquaintance of the operas in Munich, Dresden, Leipzig, &c., are not satisfied ; and I know more than one friend of serious music who has not entered the opera-house for years. If this is an advantage to concert enterprises, it is certainly not one to art, which cannot possibly profit by the flood of concerts pouring upon us in consequence. Happily we meet many an oasis in this desert : for instance, the soirée given by X. Scharwenka, Sauret, and Grünfeld, on the 24th October, where we heard a very interesting trio (B major) by Fr. Gernsheim ; and Liszt's symphonic poem, "Les Préludes," played on two pianos by Scharwenka and his excellent pupil, Fräulein Emma Koch ; the piano recital of Adele aus der Ohe, a pupil of Kullak's Conservatory, who showed in Bach's "Italian concert," in Schumann's *Carnival*, and in smaller pieces by Silas, Moszkowski, Liszt, and Tausig, the astonishing progress she has made under the direction of Liszt during her last stay in Weimar ; the concert given by Waldemar Meyer, the eminent violinist, cherished last year by the public of Pasdeloup's *Concerts Populaires*, notwithstanding his quality of *Prussian* ; and, last of all, the second Philharmonic Concert (12th November), where Rubinstein formed the great attraction as pianist (Beethoven's concerto in E flat major) and as composer of a "Symphonic dramatique," which he conducted himself. That his playing, notwithstanding many irregularities, excited great enthusiasm, is scarcely necessary to say. His symphony, on the contrary, seemed not qualified to augment its author's fame ; and, indeed, did not equal, either in originality or in workmanship, the other orchestral piece of the evening, the variations of J. L. Nicodé, whom, after this acquaintance, I do not hesitate to rank among the best composers of the younger German school. In one of the next Philharmonic Concerts we shall probably hear a new symphony by X. Scharwenka, which already at the first hearing (in a rehearsal of the royal orchestra last week) proved to be a capital work.

#### MUSIC IN VIENNA.

[FROM OUR SPECIAL CORRESPONDENT.]

VIENNA, November 12th, 1883.

WINTER is coming ; the trees are being stripped of their foliage ; the season has begun. Much music is promised, many *virtuosi* are announced, novelties of many kinds are in view. The Philharmonics, now again under the guidance of Herr Hans Richter, mention in their prospectus also the second Scotch rhapsody "Burns," by A. C. Mackenzie ; a new serenade by C. V. Stanford, a new symphony (G minor) by G. Sgambati, a new violin concerto by Dvorak, Liszt's *Mazeppa*, and the new symphony (No. 3, in F) by Brahms.

A lady from England (Miss Maggie Okey), a pupil of Herr Pachmann, had the courage to open the run of concerts. The programme included Bach's English suite, No. 4 ; Beethoven's sonata, Op. 26 ; "Erlkönig," by Schubert-Liszt ; tarantula from Auber's *La Muette de Portici*, by Liszt ; and pieces by Brahms, Chopin, Henselt, and Pachmann. Her playing showed much technical power, but little soul : she has not yet shaken off her pupilage. However, she offered a charming appearance ; and the audience was gallant enough to bestow liberal applause.

The next concert was devoted to song. Herr Max

Friedlaender, from Frankfort, by reputation a good oratorio singer, tried to obtain also from the Austrian capital an acknowledgment of his talent. In his own concert we heard from him an aria by Mozart, three songs by Schubert, the ballads "Prinz Eugen" and "Archibald Douglas," by Loewe ; and also three songs by Brahms. His voice is sympathetic : he is well bred in the school of Garcia and Stockhausen, and his delivery intelligent. He displayed particular warmth and feeling in the two ballads. His performances were heartily applauded, and, especially the ballads, received with a storm of applause. Herr Friedlaender is much occupied with an artistic review of Schubert's *Lieder*, by the help of autographs and first editions. The collection will be published by C. F. Peters, of Leipzig, Herr Max Müller, of Oxford, writing the preface. The amiable singer has discovered many errors both in the music and words, which were sung year by year, and repeated in every new edition.

Gounod's *Redemption* has now been heard also in Vienna. The Hofopera performed it for the benefit of its members in the great Musikvereins-Saal. Herren Winkelmann and Rokitansky sang the recitatives of the two narrators ; the ladies Papier, Lehmann, and Braga, sang the solos ; the rest of the soloists united with the chorus ; the orchestra, of course, was that of the Hofoper ; the whole conducted by Herr Hofopera-Kapellmeister T. N. Fuchs. The work was carefully studied, the performance faultless. Nevertheless, the work made but little impression. Monotony prevails ; it wants invention, variety, elaboration, climax—that is the general opinion. As the work is so often heard in England, it would be superfluous to enter into details.

The first Gesellschafts Concert offered a great contrast, for it included Bach's "Weihnachts Oratorium" (Parts I. and II.), and Handel's anthem No. XVI., beginning with the words, "Blessed are they that consider the poor." It would be difficult to distinguish which composition made the greater impression ; both are of gigantic power—capital tasks for a well-trained chorus. Every number was followed by hearty applause. The solos were carefully sung by Frauen Papier and English and Herren Winkelmann and Rokitansky. Frau Papier particularly excelled with her beautiful voice and earnest manner. Handel wrote his anthem in the year 1749 for the Foundling Hospital, making use of some older compositions, such as a chorus from one of the Funeral Anthems and the "Hallelujah" from the *Messiah*. What vigour, sovereignty, in that stream of music ! It was the proper and best beginning for the season.

In the Hofoper, Marschner's opera *Der Templer und die Jüdin* was performed, conducted by Herr Director Jahn. It is Marschner's second opera of importance, composed at Leipzig in 1829. *The Vampire* was its predecessor (1828). In 1833 followed *Hans Heiling*, written in Hanover, the best of his works. They form the immediate link between Weber and Wagner, and are therefore important for the history of the opera. The first-named work was heard for the first time in Vienna, and resumed in 1862, when Herr Hözel, the *ci-devant* well-known basso-buffo, as Hermit (Bruder Tuck), had the boldness, contrary to order, to sing in his first song the words as prescribed in the libretto—namely, *Ora pro nobis*, instead of *Ergo bibamus*. It was his last song ; he was dismissed the next day, and the opera was heard no more till now, when a sort of compromise was effected by setting the words *Ergo bibamus!* In reality, by his acting, Herr Scaria made the words even more ridiculous than the original ones. However, the opera was saved, and will be no more countermanded. The most interesting moment in it is when the knight Ivanhoe appears to

Illustrations to MATHYS LUSSY'S  
 "LE RYTHME MUSICALE."  
 By FR. NIECKS.

N<sup>o</sup> 1.a

N<sup>o</sup> 2.a

N<sup>o</sup> 3.a

b

N<sup>o</sup> 4.a

N<sup>o</sup> 5.a

N<sup>o</sup> 6.a

N<sup>o</sup> 7.a

N<sup>o</sup> 8.

or

N<sup>o</sup> 9.a

## FRANZ ABT'S "THE ISLE OF SONG."

Cantata for Female Voices.

(Augener &amp; Co's. Edition. N° 9046.)

N° 7. SONG. (*Contralto*) "Sweet spirits who"

Andantino.

Andantino.

Sweet spi-rits who a-

round us dwell, But whom we can-not see, We

pray ye ex-er-cise your spell, And charm with me-lo-

dy! To all the birds give pow'r of song,

The mu - sic of the streams pro - long, Sweet airs dis - perse the

winds a - mong, We pray, we pray to ye, We pray, we pray to

ye.

Should' ye this price-less gift de - ny, The world as lost would

be, All sweet - ness then would fade and die, A

sight full sad to see. So give the birds the

pow'r of song, The mu - sic of the streams pro - long, Sweet

airs dis - perse the winds a - mong, We pray, we pray to

ye, We pray, we pray to ye.

save the Jewess by a duel with Guibert, who troubles the Jewess by his attentions : a moment which probably gave to Wagner the idea for his *Lohengrin*. Of great importance are the choruses, particularly those for male voices. Different songs—two by the Hermit, one by Ivanhoe ("Wer ist der Ritter"), and others—became popular long ago. The most difficult part is that of the Jewess, which demands a dramatic singer with great power. Frau Kupfer is not fit for that task, and her singing was the only weak part of the performance, which was excellent both as regards chorus and orchestra. Herren Winkelmann, Reichmann, Rokitansky, Schittenhelm, &c., received much applause.

Frau Pauline Lucca recommenced her activity in October, and was heard as Carmen, Katherine, Zerline, Hermosa (*Tribut von Zamora*), exciting enthusiasm every evening. She is now going to Moscow, coming back next January.

Operas performed from October 12th to November 12th :—*Undine*, *Don Juan* (twice), *Jüdin*, *Entführung aus dem Serail*, *Tristan und Isolde* (twice), *Mephistopheles*, *Hugenotten* (twice), *Troubadour*, *Tannhäuser* (twice), *Muzsedin*, *Maskenball*, *Goldene Kreuz*, *Carmen*, *Barbier von Sevilla*, *Afrikanerin*, *Lohengrin*, *Der Widersprüchigen Zähmung* (twice), *Gute Nacht Herr Pantalon* (and the ballet "Melusine"), *Martha*, *Der Templer und die Jüdin* (twice), *Profet*, *Lucia* (and the ballet "Der Spielmänn"), *Die Meistersinger*, *Der Tribut von Zamora*, *Rigoletto*.

It is reported that Frau Materna and Herren Scaria and Winkelmann, the first singers of the opera here, have been engaged by Pollini, of Hamburg, for New York, and that the latter has made himself responsible for all the expenses, which for such costly personages must be enormous. Materna alone receives a yearly salary of 20,000 fl. ; Scaria and Winkelmann not much less. Richter, who receives 6,000 fl., would have to give up his post of Kapellmeister (with life-long salary), and that of director of the Philharmonics.

[Our Leipzig correspondent's letter unfortunately arrived too late for insertion this month.]

## Correspondence.

### RAFF'S SIXTH SYMPHONY.

*To the Editor of the MONTHLY MUSICAL RECORD.*

DEAR SIR,—In my analysis of Joachim Raff's Sixth Symphony in D minor (Op. 189), which appeared in the October and November numbers of the MONTHLY MUSICAL RECORD of 1875, I had occasion to speak of the inscription which that work bears. I felt that the composer attached some special meaning to the words "Gelebt, Gelitten, Gestritten, Gestorben, Umworben" (One who lived, aspired, suffered, struggled, died, and acquired fame), but could only say that they were a melancholy but faithful epitome of the life and death of many a master-mind. I am now able to add a few particulars which I have no doubt will prove welcome to the readers of the RECORD, and to all musicians who occupy themselves about the question of programme music. The recent death of the composer gives special, though sad, interest and meaning to the remarks which are contained in a document found among Raff's papers after his death. It was forwarded by his widow to Mr. August Manns, who has courteously placed it at my disposal.

I now give the contents of this note, and am pleased to add a translation and comment by my friend and former collaborator, Mr. C. A. Barry, whose analyses of Raff's Second, Third, and Fifth Symphonies were originally

written for the RECORD, and whose name therefore suitably appears in connection with this matter.

The manuscript note reads as follows :—

"Das Leben des Künstlers ist Streben. Dieses Streben selbst ist nichts anderes als der fortwährende Kampf gegen die Negation—Leiden und Streiten. Der Künstler kämpft aber nur dadurch dass er die ihm besiedelnde Idee fortwährend in neuen Manifestationen entwickelt. Dies wollte ich von der erhabenen Seite darstellen im erste von der Humoristischen im zweite Satze meiner sechsten Symphonie."

"Der dritte Satz nun sollte die Todtenklage derjenigen darstellen die den Erlegenen betrauern."

"Der vierte Satz ist keinesweges eine Apotheose im gewöhnlichen Sinne. Vielmehr beginnt er mit der Freude darüber, dass der Hingeschiedene ausgelitten, bis dann die Stimmen angesummt kommen, die da finden, dass derselbe doch sogar schlimm nicht gewesen sei und die Idee welche er im Leben verfolgt endlich mit dreister Reklamation beloben."

### [TRANSLATION.]

"The life of the artist is one of striving. This striving is nothing else but the continual battling against the negation\* : suffering and struggling. The artist, however, battles only by constantly unfolding in new manifestations the idea which animates him. It is this life of the artist that I have tried to represent—in its sublime side in the first movement, and in its humoristic side in the second movement, of my Sixth Symphony."

"The third movement is intended to portray the dirge-like lamentations of those who mourn for him who has succumbed."

"The fourth movement is by no means an Apotheosis in the ordinary sense of the term. On the contrary, it begins with expressions of joy that the sufferings of the departed are at an end ; by-and-by are heard, more and more distinctly, the voices of those who now find that, after all, he had not been so wrong ; and who at last, boldly asserting his claims to recognition, applaud the idea which he entertained in his lifetime."

I remain, yours truly,

J. S. SHEDLOCK.

## OUR MUSIC PAGES.

It has been stated in a homely, though forcible way, that "an ounce of practice is worth a pound of theory." In like manner it may be said, that a visible sample of goods will convey more to the mind than the most elaborate description that could be written. For this reason one of the numbers out of Abt's cantata for female voices, "The Isle of Song" (Augener & Co.'s Edition, No. 9046), has been selected to adorn the music pages of the present number of the RECORD. This is a solo for contralto, sung by the fairy Gossamer. It is an invocation to the spirits of the island, into whose care the musical treasures of the place are entrusted. The fairies, who are anxious by their yearly homage to prove the beneficial advantages of the blessings of harmony unto mankind, appeal to the guardians to renew their wonted concession, and so prevent the possibility of a rule of discord on the earth. Without in any way overtaxing the powers of moderate voices, the solo is well calculated to afford every opportunity for effective vocal display. The melody is such as fully illustrates the expression intended to be conveyed through the words ; and it also serves as a fair sample of the style of the whole cantata. The merits of the "Isle of Song" are conspicuous in every bar from the beginning to the end. Notwithstanding the number and variety of compositions which have been given to the world by Franz Abt, now a veteran in art and years, there is no sign of any lack of those qualities which have always distinguished his musical thoughts, and kept them for a long time popular. All lovers of music will earnestly echo the wish that his powers may continue unimpaired to delight the world.

\* The meaning which Raff probably intended to convey by this somewhat obscurely worded sentence becomes apparent if for "the negation : suffering and struggling" we substitute the words "thwarted of success and recognition" ; suffering and struggling being the "negation" or opposite of success and recognition.—*Translator.*

## Reviews.

*Pianoforte Studies.* By HERMANN BERENS. Books I. to VI. Revised, and the fingering supplemented by E. PAUER. London: Augener & Co.

THERE is no lack of material at the disposal of the earnest student of the pianoforte. There are elementary works of all shades of variety for those who simply take up the study of the instrument as a concession to the wishes of parents and guardians, as well as for those who design to pursue the courses prescribed for training for the higher stages of practice. Most of the modern works on training, most of the exercises written to help the student, recognise the necessity of avoiding dry details, which weary the worker, and so retard, if they do not wholly check his progress. In the "Pianoforte Studies" of Hermann Berens all the qualities looked for in works of the time are present. The pupil is led by degrees by one who appears to have a lively sympathy with his difficulties during the period of probation and trial.

The course is divided into many lessons, contained in eighteen books. In the first and second there are twenty easy studies without octaves; in the third, fourth, fifth, and sixth there are forty exercises comprising the newest school of velocity for the piano. Special regard has been made in this portion to develop the equality, independence, and velocity of the fingers, especially those of the left hand. The seventh, eighth, and ninth, have several studies beautifully written, introduced as a preparation to the works of both old and modern composers. The tenth, eleventh, and twelfth books comprise thirty original pieces of a poetical character for those who wish to prepare for the works of the modern school. The power of bringing out and sustaining a melody with characteristic expression is here aimed at in a manner likely to be successful. The thirteenth and fourteenth books pursue the same idea in a more extended degree. The School of Scales, Chords, and Ornaments, in twenty-eight studies, forms the subject of the fifteenth, sixteenth, and seventeenth books. The last, the eighteenth, has forty-six studies for the culture of the left hand. By this description it may be gathered that the studies are very complete in their design. A more intimate acquaintance with them will show that the taste and skill of the composer is only superseded by his great judgment. He has provided a most attractive series of educational exercises, which only need to be known to bring their own recommendation. They are at present in use at the Royal College of Music, at the Guildhall School of Music, and at the Crystal Palace School of Art and Science, among other famous institutions. The fingering has been revised and supplemented by Mr. E. Pauer, so that teachers need have neither fear nor trouble in offering them at once to their pupils. A careful and assiduous employment of the studies will scarcely fail to create a race of good players, both professional and amateur.

*Six Valses.* Op. 152. *Tablettes d'un Solitaire.* Op. 153. Composed by STEPHEN HELLER. London: Forsyth Brothers.

THE original form of the six valses as written by Heller is for pianoforte duet. They are now set as solos, without loss to the charms of the composition. Teachers of the pianoforte will be glad to place on their lists of eligible pieces these beautiful works, as well as the "Tablettes d'un Solitaire," also by Heller. They bear the next opus number to the valses; but the style is altogether different. It is as though he had, in mining

phraseology, struck upon a new lode. The valses are all joyous; in the "Tablettes" there is a colour of thoughtfulness, if not of melancholy, even in the two caprices. The titles, "Aveu" and "Résignation," sufficiently indicate the author's intentions, even if the music failed so to do. They are all thoroughly characteristic examples of Heller's writing—real pianoforte music, profitable for pleasure as well as for study. The present edition has been carefully edited and fingered by the competent hand of Mr. Charles Hallé.

*Gleanings from the Works of Celebrated Composers.* Transcriptions by E. PAUER. No. 18. London: Augener & Co.

THE themes selected for the present number of the Gleanings are the Aria, Bourrée, and two Gavottes from the Orchestral Suite in D by John Sebastian Bach. Both the gavottes are well known and characteristic examples of the thoughts and treatment of the great contrapuntist. The Bourrée is no less individual as a composition, carrying with it, as it does, that peculiar *entrain* always to be found in Bach's dance forms. The aria, full of sweetness, is so modern in style, that but for an occasional flavour of the eighteenth century it might have been written yesterday. Mr. Pauer has acquitted himself of his duty as transcriber with care and taste.

*Popular Pieces for the Pianoforte.* By H. A. WOLLENHAUPT. No. 20. Revised and fingered by E. PAUER. London: Augener & Co.

THE twentieth number of this series of compositions, by an exceedingly clever musician, is a "Valse Heroïque." The theme is fresh, the rhythm stirring, and the passages lie well under the hand. It should, therefore, be most acceptable not only for the purposes of the student, but also for the solo player in need of an effective and brilliant piece of new music.

*Evening Bells.* Pianoforte Piece. By H. SEELING. London: Augener & Co.

As a study in arpeggio playing nothing could be better or more interesting than these "Evening Bells." As a composition it is by no means devoid of grace. If it were written out as it is meant to be played it would look more difficult, and would hold its own side by side with the show-pieces popular with moderate players. The composer has preferred to be purely scientific, and has taken advantage of the use of musical signs which fully express his meaning, and do not trouble the player. In this he has been supported by his present editor, Mr. E. Pauer.

*First Instructor in Pianoforte Playing* (Premier Maître de Piano). Collection of original melodic exercises in progressive order. By C. CZERNY. In Four Books. (Edition No. 8114. Complete, net, 2s. 6d.; or in Four Books, each, net, 1s.) London: Augener & Co.

THE scholastic works of Carl Czerny will ever be found valuable to teachers as an aid to the formation of good style, and as a direction to the principles of good taste. Even in those which are most familiar through long use there is an element which distinguishes inspired music from the merely made. The long and continued popularity of his educational works, notably of the famous 101 exercises, is due to the fact that in spite of the trial to the sensibilities caused by hearing them attempted in

all sorts of ways by pupils of varied intelligences, they always please when correctly played. The graces of their forms and melodies, their fitness for pianoforte music, have been recognised in many ways. There is a tradition that a skilful player has actually performed them in public, and they have given great delight to audiences more or less acquainted with their value. In the "First Instructor" now under notice, the melodic element is not wanting: the fascinating charm exercised by the use of melody well designed and effectively harmonised, and the ingenuity of the alternated effects, which bring into equal use the fingers of both hands, are both consistent with the true rules of education. They interest the student, and lead him on by degrees to bring out the faculties for execution and expression he may possess naturally, or be made to simulate artificially. In this respect this "Instructor" may be recommended with confidence.

In the course of the hundred exercises in the four books there is everything provided to accustom the student to the many devices he may be called upon to execute in pianoforte playing. The progressive order is carefully and studiously maintained; and so those who make this book their only guide will find at the end that they have been faithfully and tenderly led on the road which leads to perfection.

*Album pour Violoncelle et Piano.* Par SEBASTIAN LEE. Vol. II. (Edition No. 7661B, net, 2s.) London: Augener & Co.

THIS is the second volume of an admirably-arranged series of pieces for the two instruments. There are ten compositions, as in the first volume. An Elegy by N. W. Gade, a Larghetto by Nardini, an air by Brahms, a Siciliana (Nina) by Pergolese, a Serenade by Taubert, an Elegy (Le Rêve) by Hauser, a Romance by Spohr, a musette, in the style of the seventeenth century, by Offenbach, a Romance by Becker, and an *Albumblatt* by Wagner. The variety of schools of thought represented even in this section has the highest educational value. The players are thus helped to become cosmopolitan in their predilections, and to accept the music offered less as a concession to a narrow fancy than as a means for improvement in execution. The most important work is given, as might be expected, to the violoncello; and the passages, though demanding higher skill than the mere *tyro* possesses, are exceedingly well written, and inestimable in their worth for the purposes of study.

Regarded as music, apart from their special aim and purpose, the pieces are most effective and skilfully designed. The two "Elegies" by Gade and Hauser are very expressive; Taubert's "Serenade," Becker's "Romance," Brahms' "Air," and Wagner's "Albumblatt," are characteristic examples of the writing of these authors. Nardini's "Larghetto" and Pergolese's "Siciliana" have the old-world flavour of good music. Spohr's "Romance" and Offenbach's "Musette" are both pleasing. The first is, perhaps, a little too like violin music; the second is a violoncello piece *par excellence*. The gifted composer of "La Belle Hélène" and a score of other similar productions, began life as a violoncello player; his first engagement in London was with John Ella at his "Musical Union." Offenbach was a skilful artist upon his instrument, and, as this "Musette" proves, knew how to write effectively for it.

*The Isle of Song.* Cantata by FRANZ ABT. (Edition No. 9046, net, 2s.) London: Augener & Co.

THE fertile pen of the veteran composer seems to drop melody as the clouds drop rain. Among the many

cantatas he has written there is not one which has not some specialty which demonstrates conclusively that his facility as well as his fertility is only equalled by the variety of his thoughts. The happy way in which the spirit of the present poem is illustrated in sound is not the least of the many points of recommendation which the generality of his efforts possess. All these qualities are present in the cantata now under notice—one of the latest of his publications. The plot and the poem, invented and written by Edward Oxenford, is in every way interesting and cleverly laid out. Here is the design told in the words of the author: "According to a fanciful legend of Fairyland, there exists in the southern seas an island whence emanate all the sweet sounds which are heard on earth—the song of the birds, the music of the winds and of the waters, and, in fact, all the myriad harmonies of nature. This island is known as the "Isle of Song;" and thither the Queen of the Fairies, accompanied by her court, repairs once every year, in order to propitiate by her homage the spirits who are supposed to guard the musical treasures of the island. Dire would be the consequences were this annual visit to be omitted, for the angered spirits, so the legend runs, would for an entire year send forth nothing but discords. The action of the cantata commences as the fairies are preparing to start on their mission." This charming and fanciful idea is expressed in graceful verses, and divided into ten numbers for the purpose of the music. The three chief characters, namely, the Queen, Ariel, and Gossamer, have short and interesting solos, and the chorus for three parts throughout may all be sung by equal voices. There are no difficulties which a few rehearsals would not smooth away. The pianoforte accompaniment is well written, and the whole cantata is sure of a hearty welcome wherever it makes itself known.

*Whittington and his Cat.* An Operetta for School Festivals. Music by JOSIAH BOOTH. London: James Curwen & Sons.

THE author of the libretto (A. J. Foxwell) has contrived with ingenuity to produce a drama which shall be effective with a minimum of acting. So long as the music is properly sung, and the words remembered, there is everything that can be interesting and amusing. In the music the composer has introduced one or two well-known themes, and has generally arranged his melodies so that they may be easily learnt, and bring no small amount of pleasure to all concerned. For the effective execution of the operetta many characters are required. As the burden of the piece falls only upon one or two shoulders there would be no difficulty in "casting" the play for school festivals. It therefore fulfils all that is claimed for it.

*An Old Love.* Song. By W. C. LEVEY. London: Augener & Co.

A MELODIOUS and expressive song, set to words which recall the subject of the famous ditty now so difficult to sing in public, "She wore a wreath of roses."

*A Cradle Song.* Words by WILLIAM BLAKE. The Music by B. LUARD SELBY. London: Augener & Co. AN elegant theme, treated with that suavity which is, if not essential, at all events acceptable in such a subject as the words imply. If there is a fault to be found with the song, it rests in the fact that the rhythmical sequence is maintained occasionally at the expense of the just accent of the words as given by the poet. Still the song is charming.

## Concerts.

### CRYSTAL PALACE CONCERTS.

THE third of these concerts (Oct. 27) was devoted almost entirely to English music; and the long list of "sirs" (for such was the title prefixed to all the English names) gave to the programme a curious, not to say eccentric, appearance. The order of knighthood does not add to the musical stature of an artist, neither does it diminish it; so we can notice the works as freely as if they were those of simple and obscure individuals. Sir Herbert's "Festival March" headed the list: it was written in 1874, and first played at a Liverpool festival. It is bright in character, and effectively scored. After this came Sir Bennett's beautiful fantaisie-overture "Paradise and the Peri," to which Mr. Manns and his band did full justice. Sir G. A. Macfarren's Symphony in E minor, first heard at these concerts, was written, or rather produced, nearly ten years ago, at one of the concerts of the British Orchestral Society. A critic of that date, quoted in the analytical programme-book, was quite right when he said that "the symphony is elaborated as only a masterhand could have worked it out;" and if the composer had written heart as well as head music, we should possess a work containing the two elements ensuring success. The first movement is the most striking of the four; the serenade is melodious and the gavotte lively; the finale is the least satisfactory.

The programme included a clever orchestral piece by Sir R. P. Stewart, the worthy Professor of Music in the University of Dublin—the overture to his cantata, "The Eve of St. John," composed in 1861. The last piece was Sullivan's popular overture, "Di Ballo." Mr. Edward Howell, one of our best violincellists, made his first appearance at the Crystal Palace, and gave an effective rendering of Goltermann's third concerto. Miss Hilda Coward and Madame Patey were the vocalists.

Felix Mendelsohn-Bartholdy died on the 4th of Nov., 1847, and consequently the programme of the concert on the 3rd of that month was devoted principally to his music. It seems a pity that three pieces should have been introduced by other composers, for without these the programme was already sufficiently long. First came the "Italian" symphony, admirably played by the band under the direction of Mr. Manns. Mr. Carrodus performed the concerto in E minor, and thoroughly deserved the applause bestowed on him. The programme closed with one of Mendelsohn's finest works, *The First Walpurgis Night*. The solo parts were sung by Miss Hilda Wilson, Mr. Charles Chilley, and Mr. Santley. In the analytical programme-book was an interesting notice of this work, showing how slowly it was matured. Mendelsohn commenced it in 1830; in 1831 he announces it as all but finished; yet it was not finally completed until the year 1843.

Saturday, Nov. 10, was the 400th anniversary of Luther's birthday, and, taking into consideration the special way in which that day was being noticed, we think Mr. Manns might have included the Reformation Symphony in his programme. Beethoven's No. 7 in A was, however, the one selected. Besides this we had Brahms' "Tragic" Overture, a concerto for strings in G, by Bach, and Ponchielli's Ballet, "The Dance of the Hours." Two small and graceful pieces by F. Cowen were heard here for the first time; a Melody (Andante in D), and "A L'espagnole" (Andantino quasi Allegretto in A). They both pleased, and the second was encored. Mr. Maas was the vocalist, and sang "In native worth" and Walther's Prize Song.

On Nov. 17 Mons. Vladimir de Pachmann made his

first appearance this season at the Palace, and played Chopin's Concerto in F minor. A finer performance has seldom, if ever, been heard; the pianist had a very fine instrument; and not a note, even in the softest passages, was lost. The *Larghetto* was given with extraordinary delicacy and feeling. Mons. de Pachmann further delighted the audience by playing Schumann's Novelette No. 7, and two pieces by Henselt. Miss Griswold, from the Grand Opera of Paris, made her first appearance in England, and, by her clever and dramatic singing, produced a most favourable impression. She sang Ophelia's scena, from Ambroise Thomas's *Hamlet*. The rest of the programme needs no detailed description. It included Mr. Harold Thomas's well-written Overture "Mountain, Lake, and Moorland"; two *Airs de Ballet*, from Gluck's *Orphée et Eurydice*, not, however, very effective in a concert-room; Schumann's first Symphony; and Wagner's Overture to *The Flying Dutchman*.

On Saturday, Nov. 24, Mons. A. Fischer made his first appearance in England, and performed Herr Carl Reinecke's Concerto for Violoncello and Orchestra in D minor (Op. 82). The work itself was a novelty; and it is written with that peculiar clearness and correctness so characteristic of the composer. It has the three usual movements, the middle one—a Romanze in G minor and major—being very graceful. The solo part is difficult and showy, and was well interpreted by Mons. Fischer. He plays with taste and ability. He also gave two solos—a Chopin Nocturne and a Tarantelle of his own. The programme included Weber's Overture "Der Freischütz"; the "Ballet Airs," from *La Colomba*; and Schubert's unfinished Symphony in B minor. Miss Mary Davies was the vocalist.

On Saturday, Dec. 1, Berlioz's *Messe des Morts* will be performed for the second time at the Crystal Palace.

### MONDAY POPULAR CONCERTS.

THE 26th season of these truly popular evenings commenced on Monday, Nov. 5. Great were the attractions of the first programme, both as regards music and performers. It opened with Beethoven's fine Quartet in C major (Op. 59, No. 3), given for the twenty-eighth time at these concerts. Mme. Norman-Néruda, ably supported by Messrs. Ries, Straus, and Piatti, displayed skill, feeling, and intelligence in the rendering of this famous "Rasoumowski" work, one of the many glories of the master's second manner.

Mme. Néruda played her brother's effectively-written Ballade in G minor, and Sig. Piatti delighted his hearers by his fine playing of a simple Nocturne by Ignaz Lachner. Mons. Vladimir de Pachmann was the pianist, and he chose for his solos two pieces which enabled him to show off the delicacy and neatness of his playing. The rendering of Henselt's simple *Wiegendlied* won for him enthusiastic applause, to which he responded by giving, in most graceful style, one of Chopin's Mazurkas. His first solo, Chopin's *Barcarolle*, would perhaps have been improved by a little more warmth and passion; but the reading was graceful and pure. The programme concluded with Schubert's Pianoforte Quintet in A (Op. 114), performed by M. Pachman, Mme. Néruda, and Messrs. Straus, Reynolds, and Piatti. This work, written by the composer at the age of twenty-two, is full of charming melody and elegant writing. It was admirably rendered, though the piano part at times was scarcely loud enough. Miss Santley sang songs by Cowen and Handel; the latter was vehemently encored.

On the following Saturday afternoon, Mme. Néruda, Sig. Piatti, and Mons. de Pachmann, again appeared, and there was the extra attraction of Mr. Santley as

vocalist. No wonder that the place was crowded, and that many were unable to obtain admission. Mozart's Quintet in D major for strings, and Schumann's Piano-forte Quintet, were the principal features of the programme.

On Monday evening, Nov. 12, M. de Pachmann played Mozart's Fantasia in C minor (dedicated to Mme. Mozart) and Schubert's Impromptu in A flat (Op. 90, No. 4). In the former piece he did not fully realise the composer's intentions; the reading was not perfectly correct, and it was too much *à la Chopin*. The impromptu was played with much delicacy. Pianists are almost invariably encored at these concerts, and M. de Pachmann gave a showy Toccata of Henselt's. In the second part of the programme he took part in Chopin's Trio in C minor, ably assisted by Mme. Néruda and Sig. Piatti. The brilliant and difficult pianoforte part of this trio (or, as it might be called, piano sonata with accompaniments for violin and violoncello), received full justice from M. de Pachmann. The concert commenced with Mendelsohn's Quartet in E minor (Op. 44, No. 2), and concluded with Mozart's Sonata in A for pianoforte and violin. Mr. Edward Lloyd sang Wagner's "Preislied." This composer's name appeared, we believe, for the first time on one of the "Popular" programmes: henceforth he must be considered as one of the "masters." Mr. Lloyd sang splendidly. Sig. Romili presided, for the second time, at the piano.

On Saturday afternoon, Nov. 17, Mr. Charles Hallé was the pianist and Mr. Joseph Maas the vocalist. Beethoven's Quartet in C minor (Op. 18, No. 4), his Sonata in E minor, and Brahms' Quartet in A for pianoforte and strings, formed the principal items of an interesting programme. On Monday evening (Nov. 19), Mons. de Pachmann made his fourth appearance, and played Chopin's Sonata in B flat minor, the one containing the well-known Funeral March. It is always a treat to hear Chopin interpreted by this clever artist, but we do not think that he is quite at his best in interpreting this difficult work. As music it is not altogether satisfactory, and this may partly account for the impression received. The same composer's "Berceuse" was chosen for the encore. Sig. Piatti gave a first performance of a movement from a sonata by Geminiani—a famous Italian composer of the eighteenth century. In the hands of the great master of the violoncello it proved a success, but beyond its simplicity and quaintness it is not particularly interesting. The programme concluded with Beethoven's Trio in D (Op. 70, No. 1). M. de Pachmann played well; still Beethoven's music is not his strong point. Miss Santley was the vocalist.

#### RICHTER CONCERTS.

HERR RICHTER gave an autumn series of three concerts at St. James's Hall on October 29th and November 3rd and 10th. For several seasons he brought forward novelties, though it must be acknowledged that his choice was not always a wise one. However, that should not deter him from again presenting to us specimens of modern musical art. This time he has been content to select familiar works, and naturally the public have crowded to hear them. We do not wish to find fault with Herr Richter; the expenses of the undertaking are considerable, and its commercial as well as its artistic side must be taken into consideration. The successes of the present series have been great, and the performances excellent; so that the conductor will commence his summer series with confidence and with renewed zeal.

The programmes consisted principally of Wagner selections, and each one concluded with a Beethoven symphony: the three chosen were the "Pastoral," the C minor, and No. 7 in A.

Besides the two great names of Beethoven and Wagner were to be found those of Brahms, represented by his clever *Academische* Overture; Liszt, by his Second Hungarian Rhapsody (an interesting piece of programme music, but badly placed between Wagner's Introduction and Closing Scene from *Tristan* and Beethoven's C minor); and Bach, by his orchestral suite in D.

Excepting at the second concert there was no vocal music. On that occasion Mr. E. Lloyd sang with his usual success the "Preislied" from *Die Meistersinger*. By the way, this now popular song was sung at a Monday Popular Concert last month, when Wagner's name appeared, we believe for the first time, on one of the programmes of that classical institution.

#### MR. H. HOLMES' MUSICAL EVENINGS.

THE first of this excellent series of concerts was given at the Steinway Hall on Wednesday evening, November 7th. The programme included Beethoven's great Quartet in B flat (Op. 130), a work seldom heard in London. This was followed by the same composer's Sonata in G minor (Op. 5) for pianoforte and violoncello, played by Madame Haas and Mr. E. Howell; and the programme concluded with old Father Haydn's charming Quartet in D (Op. 50, No. 3), the performers consisting of Mr. Holmes, Mr. W. F. Parker, Mr. A. Gibson, and Mr. E. Howell.

On November 14th the concert commenced with Brahms' Quartet in B flat (Op. 67). The works of this composer have always occupied a prominent place in the programmes of the Musical Evenings; and we may remind our readers that not only has Mr. Holmes introduced all Brahms' quartets, but that he was the first to bring the one in B-flat to a hearing in England. It is full of interest to the musician, although on the whole the music appeals more to the intellect than to the feelings. It was admirably interpreted by Mr. Holmes and his associates. Madame Haas played Beethoven's Sonata in E minor (Op. 90). Her reading of this poetical work was good, though we preferred her playing of the lovely allegretto to that of the opening movement. She was much applauded at the close, and gave for an encore Schumann's "Träumerei." The programme concluded with Schubert's fine Quintet for Strings in C, to which full justice was done by the artists already named, with Mr. C. Ould as second violoncello. The hall was well filled, and the audience seemed thoroughly to appreciate and enjoy the music. At the fourth concert, December 5th, Mr. Holmes brings forward a new quartet for strings of his own composition; and on the same evening Spohr's Nonetto for strings and wind will be performed.

#### Musical Notes.

SAINT-SAËNS' *Henry VIII.* has been resumed at the Opéra.

At the Opéra Comique the rehearsals of Massenet's *Manon Lescout* are about to commence. The first performance of this work is expected to take place towards the end of December.

*Madame Boniface*, a new comic opera by M. Lacome, was the other day brought out with great success at the Bouffes Parisiennes. "The score is finely written," says the *Ménestrel*, "to a libretto, suffisamment machiné et intrigué, by two young author:—MM. Dépré and Clairville." The *Presse Théâtrale*, a new and promising weekly paper, writes on the same subject: "Madame Boniface is the best operetta libretto which we have had for a long time. M. Lacome's music is facile, clever (*spirituelle*), and

written with all the technical ability this *genre* of composition admits; it follows the action in its least details with perfect tact and an irreproachable truth of expression."

ANOTHER new comic opera, *Le Roi Carreau* (the words by MM. Leterrier and Vanloo, the music by M. Lajarte), has been well received at the Théâtre des Nouveautés. The work was ordered, begun, and completed, in the short period of three months.

THE Commission de l'Opéra-Populaire, appointed by the Municipal Council of Paris, has unanimously decided that a subvention of 300,000 francs should be given to M. Lagrené, the director of the Théâtre du Château-d'Eau. If the Council ratifies the decision of the Commission a long-discussed question will at last be settled, the improvement of an existing establishment being resorted to instead of the foundation of a new one. The subvention is granted only for the year 1883-4, and under the condition that six first *sujets* approved of by the Council will be engaged before the 1st of January. When shall we hear of similar actions by our municipal authorities? The object of the Paris Municipal Council is, of course, to ensure good operatic entertainments for the people at reasonable prices.

THE distribution of this year's prizes by the Académie des Beaux Arts took place on Saturday the 20th of October. First *Grand Prix*, M. Paul-Antoine Vidal; first second *Grand Prix*, M. Achille-Claude Debussy; second *Grand Prix*, M. Charles-Olivier René; *Prix Trémont* (2,000 francs), M. Turcan (statuary) and M. Boisselot (composer), each 1,000 francs; *Prix Monbinne* (3,000 francs), M. Poise (author of *L'Amour Médecin*) and M. Maréchal (author of *La Taverne des Trabans*), each 1,500 francs; *Prix Chartier* (500 francs), M. de Boisdefre; *Prix Rossini* (3,000 francs), M. George Boyer. The proceedings closed with a performance of M. Vidal's prize cantata "Le Gladiateur." During the earlier part of the meeting M. Gounod made a very interesting speech, from which we shall give a short extract:—"Do not allow yourselves to be taken in by those big, hollow words, Realism, Idealism, and Impressionism. Who knows if we shall not some day have also Intentionism? All these words are part of the *nihilist* dictionary of what people are pleased to call Modern Art. Well, there is no such thing as modern art; for this reason, that there are no modern laws, either of the beautiful or of anything whatever. There is only art—art that is eternal as truth. Study first Greek art—the antique! It is the most perfect expression of external beauty; it is in some sort the Old Testament of the Beautiful."

PASDELOUP's programme of Nov. 21 (Concert Populaire, Cirque d'Hiver) contained the *adagio* from the tenth and the fugue from the ninth of Beethoven's string quartets, played, of course, by all the stringed instruments of the orchestra. Are orchestral compositions so rare that chamber compositions must be caricatured?

THE first orchestral and choral concert under M. Broustet's direction took place at the Hôtel Continental on the 24th of November.

BRAHMS has finished his third symphony, and Wiesbaden will have the privilege of hearing it first. For this occasion the managers get up a Brahms Festival, the programme of which will contain only compositions by that master.

THE Berlin correspondent of the *Signale* writes that the last of Raff's symphonies, "Winter," consists of three divisions—"First Snow," "By the Fireside," and "Carnival"—of which the first brings interesting variations, but all the rest can in no way be compared to the former symphonic works of Raff.

ON Liszt's birthday (Oct. 22), a scenic performance of his "Saint Elizabeth" was given at Weimar. The *maestro* has left, or will soon leave, Weimar for Pesth. He does not go to Italy this winter.

SHORTLY will appear, in three stout volumes, a much-talked-of and long-expected work—Franz Liszt's "Pianoforte School," with which the most illustrious of pianists is said to have been busy all his life. This is an event which will make a stir in the world, especially in the pianistic part.

MAX BRUCH entered on his duties at Breslau in October, and conducted, on the 16th of that month, the first concert of the season.

JULES DE SWERT's opera, *Der Graf von Hammerstein*, has been accepted for performance by the theatres of Darmstadt, Weimar, Mainz, and Magdeburg.

ON November 4th, the anniversary of Mendelssohn's death, there was produced at the Leipzig Theatre (1) the Singspiel *Die Heimkehr aus der Fremde* (Son and Stranger), (2) the dramatic cantata *The First Walpurgis Night*, and (3) the opera finale *Loreley*.

AT Leipzig an international "Guitar Club" has been founded. This club, which gives concerts and publishes a paper (*Internationale Gitarre-Zeitung*), has in view the revival of this neglected and almost forgotten instrument.

EDWARD GRIEG is at present travelling in Germany, playing and conducting his compositions.

THE St. Petersburg section of the Imperial Russian Musical Society proposes to give this winter ten evening concerts, under the direction of L. S. Auer. Among the works to be performed are *Antar*, by Rimski-Korsakoff; the second symphony by Tschaikowski; *The Gifts of Terek*, by K. Davidoff; overture to *Medea*, by M. Ivanoff (for the first time); Miniatures for orchestra, by C. Cui (for the first time); Funeral March and Folk-dances, by E. Naprawnik; Fragments from the opera *Wakula the Smith*, by N. Isolowjef; *Oedipus*, a choral composition, by Mussorgski.

ROBERT FRIEDRICH VOLKMANN died at Pesth on the 29th of October. With him passed away a composer of great talent, thorough craftsmanship, and high aims. He was born in 1815, at Lommatsch (Saxony), and studied counterpoint and composition chiefly at Leipzig under C. F. Becker. Schumann exercised a powerful influence on him. His compositions, which are very numerous, comprise several symphonies, overtures, string quartets, pianoforte trios, &c.

IT is said that Anton Rubinstein has got the offer of 500,000 marks (£25,000) for a series of 100 concerts in the United States. The great pianist has, however, not yet made up his mind whether to accept the proposal or not. The reader is quite at liberty to doubt the truth; we, at any rate, are not disposed to vouch for it.

THE lately deceased Russian poet's laconic will, which caused such a sensation, has a special interest for the musical world. It runs thus: "J'institue Madame Pauline Viardot légataire universelle en tous biens. Bougival, 14 juin 1883. Ivan Turgenev."

THE Edinburgh Choral Union have issued an interesting prospectus. They propose to give ten subscription concerts and one extra concert, of which two are choral, the rest orchestral. The conductor of the two choral concerts is Mr. Thomas H. Collinson, Mus. Bac. Oxon.; and Mr. Manns is commander-in-chief of the orchestral concerts. The first choral concert brings Haydn's "Seasons"; the second, Handel's "Ode to St. Cecilia" and Mackenzie's *Jason*. Among the orchestral works to be performed we

notice F. H. Cowen's "In the Olden Times," suite in D for strings; Léo Delibes' Ballet Airs from *Coppélia*; C. Villiers Stanford's Serenade for orchestra; Ponchielli's Ballet, "The Dawn of the Hours," from *Gioconda*; A. C. Mackenzie's Ballade, "La Belle Dame sans Merci"; Piatti's Concertino for Violoncello and Orchestra; Félicien David's "The Desert"; Allan Macbeth's Serenade. The names of Mme. Patey, Mr. Santley, Mr. Lloyd, Mme. Montigny-Remaury, M. Vladimir de Pachmann, Signor Papini, Herr Hugo Heermann, Signor Piatti, and many others, show that the soloists are *di primo cartello*. M. Victor Buziau is the leader of the orchestra.

MADAME HELEN HOPEKIRK gave, on November 7th, a pianoforte recital at the Edinburgh Literary Institute. The programme contained pieces by Godard, Jadassohn, Rubinstein, Brahms, Nicodé, Grieg, Scharwenka, Saint-Saëns, and Liszt.

ON the 8th of November took place, at the Hamburg Theatre, the first performance of Rubinstein's *Sulamith*, a Biblical stage play (*Bühnenspiel*), in five tableaux, after the Song of Solomon, by Julius Rodenberg; and of the same composer's *Unter Räubern* (Among Robbers), a comic opera, in one act, by Ernst Wichert. Several reports we have seen speak favourably of these works. The libretto of the former, it would seem, wants action, and the music of the latter lightness. [More of this in our next number.

IT is said that Frau Materna and Herren Scaria and Winkelmann have signed a contract with the concert-agent, Mr. Thomas, by which they undertake to appear at concerts in various towns of America from April 18th to June 23rd, 1884. Besides the costs of her journey for herself and two attendants, Frau Materna will receive a fee of 100,000 marks, and Herren Scaria and Winkelmann each 60,000 marks. The agent will shortly deposit in a bank here one-half of the fees.

MR. MAX PAUER, son of the well-known London professor, E. Pauer, recently played with great success at Frankfurt; and in consequence of this he was invited to play Chopin's E minor concerto at Heidelberg on the 15th ult. He is also announced to appear at Mainz, Darmstadt, Mannheim, &c.

IT has been decided at a meeting at the College of Organists to raise funds for the purpose of erecting a monument to the late Sir John Goss, Knt., in St. Paul's Cathedral. Sir Arthur Sullivan has been appointed chairman of the executive committee, which includes the names of the best London musicians. The list is headed by the names of the learned professors of the Universities of Cambridge, Oxford, Dublin, and Edinburgh.

THE tenth season of the Glasgow Choral Union commences on the 12th of December. Among the choral works announced we find Berlioz's "Messe des Morts," and Félicien David's symphonic ode, "Le Désert." The orchestra, consisting of eighty performers, will be, as usual, under the direction of Mr. Manns.

WE regret to announce the death of Herr Carl Gottlieb Röder, the head of the world-renowned printing establishment at Leipzig, in his seventy-second year. He only retired from business in the year 1876, and therefore enjoyed but for a short time the fruits of his industry.

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